

# 鞍山書畫集

遼寧美術出版社

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位于我國關外遼東半島中部的鞍山，早就是以生產鋼鐵聞名于海內外的重工業基地，通稱鋼都。境內的自然景觀以“遼東第一山”的千山最為知名，古寺錯落，明人摩崖，四周溫泉，星羅棋布，滿山梨樹，春夏之交，春花怒放，入秋果實纍纍，游人如織，又是一番喜人的景象。由於歷代騷人墨客的吟咏揄揚，把江山裝點得如此壯麗多彩，引起各方人士的欽慕，也是潛在的另一個重要因素。自從改革開放以來，隨着國家經濟建設日趨繁榮，鞍山市緊跟黨中央的部署和號召，兩個文明一起抓，文化藝術事業的開拓，形勢大好，形勢喜人。尤其是歷經戰爭年代考驗，浴血沖鋒，出生入死，為解放事業而奮鬥不止的許多老同志，即是解甲歸田，仍在繼續革命，轉移到文化戰線上來，從頭做起，扔掉槍桿，揮動筆桿，有領導有步驟地向新的書畫藝術陣地進軍。近一、二十年來，老幹部隊伍里也湧現出不少“新秀”，有的作品接近或已有專業水平。猶記得九十年代初，我有機會參加出席的討論會，看了鞍山方面展出的數十幅書畫作品，印象殊深，感到出人意料之外的驚喜。何況益之以領導有方，工作認真負責，外部條件促使內部因素的轉化，一發而不可收拾，出現了奇跡。我頗為興奮，社會中活躍着的老中青專業和業餘的書畫家們，在當前陽光的普照下，茁壯成長，把鋼都裝扮得繁花似錦，更加美麗而豐富多彩。

通過多年的活動和積累，鞍山市已出現了一定數量的老中青優秀書畫家，為編輯出版畫冊準備了成熟的條件。最後選出的優秀作品200餘幅，其中包括書法、篆刻、國畫和油畫，以書畫的比重大體相同。這些作品選自鞍山的全國、省、市書法、美術家協會會員和老年書畫研究會會員之作。從中顯示出各方面的作品，各具特徵，憑大家進行分析和比較，藉以收他山之石的功效。固然，入選作品，當然首先是以藝術水平為先，兼及傳統性和民族性，以及群眾喜聞樂見，富有時代氣息為入選的主要條件，也考慮到選入帶有鞍山地方特色的一些作品。編者的主導思想相當周延，它的現實效果，必然會起到直接促進地方書畫藝術拓展開來的關鍵作用。

難能可貴的是，鞍山有關領導，有步驟地循序漸進，緊密配合當前客觀方面的要求，在書畫藝術的領域里所取得的成就，有目共睹，這部巨冊圖錄的出版面世，就是富有成果，體現這些年領導和書畫家辛勤耕耘的總結，值得大家為之慶幸！同時，對我國各地的書畫藝術領域的開拓，起着典範的作用。爰綴數語，藉表切衷，尚希各方亮察是幸！

楊仁愷 拜撰

一九九七年五月于盛京沐雨樓中

## Preface 1

Lying in the middle of the Liaoning peninsula, Anshan is China's long-established base of heavy industry well-known at home and abroad for its steel production, hence the name "Steel giant". Of all the scenic spots in Anshan, Qianshan-No 1 mountain in east Liaoning, is most famous, with ancient temples well-spaced, eminent artists' inscriptions cut on the precipices, hot springs murmuring softly and pear trees scattering all over the hill sides. During late spring and early summer, fragrant pear blossoms are in full bloom. In autumn the trees are heavily laden with pears. The whole area is thronged with tourists. What a refreshing and pleasant scene! Thanks to the poems, paintings and calligraphy by notable poets and artists, the landscape has been made so enchantingly lovely. This is another underlying reason for arousing the admiration of people from all parts of the country and the world.

Since the implementation of the policy of reform and opening to outside world, with the growing prosperity of China's economy, Anshan city has been taking firm grip of both spiritual and material civilizations in accordance with the arrangement and call of the Chinese Communist Party Central Committee. As a result, an excellent and satisfactory situation has been brought about in culture and art. Many old retired cadres, who have experienced the periods of Chinese revolutionary war, have stood up to the tests of blood and fire and have been struggling consistently for the cause of people's liberation, are carrying on their revolution by transferring to the cultural front in spite of their retirement. Having laid down their arms and taken up brushes, they are marching forward on the new front of painting and calligraphy in a systematic way. In the recent years, a great number of up-and-coming artists have emerged from the ranks of the retired cadres, whose works have approached or attained the level of professional artists. I still have a fresh memory of an occasion in the 1990's when I was honored to attend an art conference. When I was shown dozens of Anshan works of painting and calligraphy that were on exhibition, I was deeply impressed and surprisingly delighted. At present, the down-to-earth working style of the wise leadership's a favorable external condition—has helped internal conditions to take a turn for the better. A little bud has awakened hundred of blossoms—a real wonder has made its appearance in Anshan. I am quite excited that bathed in the warm sunshine, the active painters and calligraphers in Anshan, professional or amateur, elderly or young and middle-aged, have been growing sturdily, thus making Anshan a more beautiful and colorful city.

Based on years of fermentation, a fair number of fine painters and calligraphers have emerged in Anshan, which paves the way for the publication of this collection. The finally selected works comprise over 200 pieces of calligraphic works, sculpture, Chinese paintings and oil paintings, with paintings and calligraphic works each making up half of the collection. These paintings and calligraphic works have been carefully picked out from the works of the members of calligraphers' and artists' associations at city, provincial or national levels, or from the works of the members of Anshan old calligraphers' and artists' association. Covering all aspects of our life, these works demonstrate different schools' characteristics, open to your criticism and comparison in the hope of developing different styles of art. To be sure, the first criterion in selecting the works is the level of art with due consideration given to the tradition and national character. In other words, the main qualification of a work to be included is that it is loved by the masses and it is full of period feel. Priority is also given to those works which bear strong local characters. In preparing the collection the editor exercises a well-considered guiding principle. Its practical effect will certainly serve to have direct stimulus to the development of local painting and calligraphy.

What is more valuable is that the leading cadres concerned of Anshan city have been making constant effort and remarkable achievements in this field to meet the requirement of the situation. In short, the publication of this collection is a fruitful result of our work, a matter of rejoice. It symbolizes the joint effort of our leaders and artists. Meanwhile it also sets a good example for the development of paintings and calligraphy in other parts of China. The words I have said above express how I feel at the moment. I sincerely appreciate suggestions and criticisms from home and abroad.

by Yang Renkai  
May, 1997

鞍山市素以鋼鐵工業聞名於世，對祖國社會主義建設事業，曾貢獻了自己的最大力量。過去由於“以鋼為綱”的指導思想，在文化藝術方面相對滯後。隨着改革開放的深入，文化藝術工作也有了迅速的發展。

在香港回歸的1997年，鞍山市書畫界的同志們，懷着無比歡欣的心情和強烈的政治熱情，潑墨揮毫，以自己最好的作品，來慶祝香港回歸祖國和迎接中國共產黨十五大的召開；並把它編輯為《鞍山書畫集》，獻給十五大，獻給全國人民。

《鞍山書畫集》，是鞍山市建市以來公開發行的第一部書畫作品專集，是鞍山地區書畫家和愛好者的集體創作，共收入二百餘人的二百餘幅作品。其中有幾十年戰鬥在藝術崗位上的老兵，而更多的是嶄露頭角的新人。這些作品，有的意境清新，骨力強健；有的細緻工整，清麗秀雅；有的明快端莊，悅人心目；是幾百人中優中選優的作品，展現了鞍山人的生活風采和精神面貌；展現了鞍山的優美風光。鄧小平同志指出：“要始終不渝地面向廣大群眾，在藝術上精益求精，力戒粗制濫造，認真嚴肅地考慮自己作品的社會效果，力求把最好的精神食糧貢獻給人民”。這就指明了社會主義的文藝，是人民大眾的文藝，衡量一部作品，首先在於人民是否喜歡，要堅持思想性、藝術性、觀賞性的統一。通過這些作品，我們看到了鞍山市書畫界的同志們，想到了時代的需要和黨與人民的期望，體現了對人民和對社會主義文藝事業的負責精神。

我想通過《鞍山書畫集》的編輯出版，一會鼓舞大家攀登藝術高峰的不懈追求，進一步推動鞍山群眾性文化藝術事業的發展；二可鼓勵多出弘揚時代精神和人民喜愛的優秀作品，給人以啟迪，給人以鼓舞，給人以美的享受；三希望各地方家予以品評指正，幫助鞍山文藝工作更上一個新台階，更好地為人民服務，為社會主義建設服務。

我借此機會，向《鞍山書畫集》中的作者，致以崇高的敬意！感謝他們為鞍山市精神文明建設做出的貢獻！

董偉

一九九七年六月

## Preface 2

The city of Anshan has long been known to the world for its steel industry, but hindered by the guiding principle of "Taking steel as the key link", Anshan has relatively lagged behind in the field of culture and art. With the deepening of reform and opening to the outside world, our work in this field has also made rapid progress.

In this historic year of 1997, when Hongkong is handed over to China, artists in Anshan painting and calligraphy circle have produced their best works in a joyous mood and with an ardent political enthusiasm to celebrate the return of Hongkong and to meet the opening of the 15th National Congress of the Chinese Communist Party. A Collection of Anshan Painting and Calligraphy based on their best works has been compiled and published to be presented to the Party's congress as well as to people throughout the country.

A Collection of Anshan Painting and Calligraphy is the first collection of its kind formally published since the founding of Anshan city. It is the joint creation of artists, calligraphers and art-lovers. The collection contains over two hundred art works by more than two hundred artists and calligraphers. Some of them are veterans, who have worked on the art front for dozens of years. Others are new comers, who have just shown up prominently. Of these works, some are fresh in artistic conception and skillful in composition, others are exquisite and neat, and still others are clear and pleasing. Being selected out of the best, these works express the new life style and spiritual outlook of Anshan people and the breath-taking scenery of Anshan landscape.

Comrade Deng Xiao-ping points out, "Our art must be consistently orientated towards the masses. Artists should constantly strive for perfection in art, guard against rough slipshot work, take social effect into full account and try every means to produce best spiritual food for the people". This instruction clearly illustrates that our culture and art are for the broad masses. The first test of an art work is whether or not the people love it. So we should stick to the unity of ideological content, artistic quality and appreciation value. Through these works we have come to see that the comrades working in the painting and calligraphy field have in their minds the need of our time and the expectation of the party and people. Their works symbolize their spirit responsible to the people and the cause of the socialist culture and art.

I believe that the publication of "A Collection of Anshan Painting and Calligraphy" will yield the following results: First, it will surely encourage people to pursue art perseveringly, to scale the heights of art persistently and to further promote the development of mass movement of culture and art in Anshan. Secondly, it will help to produce more fine works of art which sing the praises of our time, which appeal to the people and which enlighten, encourage and entertain the people. Thirdly, I hope that artists and experts from home and abroad will appreciate and comment on the works so as to help the culture and art work to ascend a new step and to better serve the people and the socialist construction.

Let me avail myself of this opportunity to pay my high respect to the artists who have contributed to this collection and to thank them for the part they have played in the construction of spiritual civilization of Anshan city.

by Dong Wei  
June, 1997

# 題詞





王錫爵 書法（上海市學校書院）



道法自然

繁榮文藝  
樹登高峰

著傳

一九九七年八月十日

精品荟萃

程喜昌

程喜昌 书法作品欣赏

墨海神筆

祝賀鞍山市书画迷出版

于治权

翰墨書感世  
丹青經文昭

陳利藩 北平人

品評書 中國書法史 卷二 五